

The Shakespeare Newsletter

VOL. IV, No. 3

"Knowing I lov'd my books, he furnish'd me . . ."

May, 1954

WIDE VARIETY OF FESTIVAL PLAYS PLANNED

Canadian Stratford Stars James Mason

Most elaborate and most expensively staged of the plays in the Western Hemisphere festivals are Tyrone Guthrie's productions of *Measure for Measure* (directed by Cecil Clarke) and *The Taming of the Shrew* at Stratford, Canada, running from June 28 to Aug. 21. A colorful, air-cooled, 1500 seat tent theatre houses an Elizabethan type stage which last year attracted about 54,000.

Financing was facilitated by a recent Rockefeller Foundation conditional grant of \$40,000, \$10,000 for every \$20,000 raised by the Canadian Festival Foundation.

Oedipus Rex and theatrical exhibits are also to be featured.

A forty minute film called *The Stratford Adventure* has been produced by the National Film Board of Canada showing the development of the Festival and illustrating Guthrie's contention that quality in the theatre is important and that quality is expensive.

6th Toronto Festival

On a newly designed Shakespearean stage on the University of Toronto campus the Earle Grey Company will present *Macbeth* (July 5-17), *As You Like It* (July 19-24), and *Twelfth Night* (July 26-31). Lectures and exhibits at the Royal Ontario Museum and Elizabethan musical concerts at Trinity College are also planned.

Stratford-on-Avon

Honors Bard

The flags of eighty-three nations were unfurled at Stratford-upon-Avon on April 23, fifty-seven of them by ranking representatives of their nations. The annual birthday celebration under the supervision of Levi Fox of the Shakespeare Birthplace also included a commemorative luncheon, reception, and a procession to various points of Shakespearean interest. A performance of *A Midsummer Night's Dream* was seen at the Memorial Theatre.

Othello, *Romeo and Juliet*, and *The Taming of the Shrew* have already opened. *Troilus and Cressida* is to be added to the repertory on July 13.

About 75 lectures by more than 40 scholars are on the program jointly sponsored by the University of Birmingham and others. SNL will carry abstracts of many of the papers in the Fall issues.

Western Illinois S.C. Plans Cycle

A six-day Shakespeare Festival—first in a series—will open at Western Illinois State College (Macomb) on June 18. An Elizabethan stage will be set in the beautiful 600-seat Ravine Theatre. *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, and *The Taming of the Shrew* will be directed by Drs. Merle E. Lundvall and Paul W. Blackford of the English Department. Lectures, Elizabethan music and dances, and exhibits are also scheduled.

DERWENT TO STAR ON ANTIOCH'S IMPROVED STAGE; PROGRAM PAGE 25

NEW Festivals, longer engagements, and enlarged facilities this summer will entertain larger audiences than ever before. Information on hand indicates that 44 productions of 21 plays will be presented by over a dozen companies. Elizabethan staging and open-air theatres predominate, with economy the reason in some places and authenticity the principle in others.

Most comprehensive of all the programs will be the Antioch Area Theatre's 3rd Annual Shakespeare-under-the-Stars Festival featuring seven plays running for eleven weeks from June 30 to Sept. 12. A re-designed stage made lower and broader for intimacy will be surrounded by improved seating on three sides this year replacing the fan shaped arrangement. A retractable canvass will eliminate the inconvenience caused by showers.

The season opens with *The Taming of the Shrew* followed weekly by *The Two Gentlemen of Verona*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Othello*, and *The Tempest*. The *Grand Repertoire* during the four final weeks will offer each of the seven plays on successive evenings and Repertory Roundtable discussions each afternoon.

Clarence Derwent, noted Shakespearean actor who has appeared in leading and supporting roles in thirty-four of Shakespeare's plays here and abroad, will star as Shylock, a role in which he has earned much praise. Mr. Derwent (Cf. SNL II:3:12) is president of The American National Theatre and Academy.

Youthful love, its follies and fantasies, will be the theme this summer, says Managing Director Arthur Lithgow.

Columbia English Institute to Consider "Editorial Problems in Shakespeare"

THE RISING interest in bibliographical studies has prompted the sponsors of the 13th Annual English Institute at Columbia University—September 13-17—to devote one of its Conferences to "Editorial Problems in Shakespeare." Charlton Hinman of the Folger Shakespeare Library is Chairman of the program which consists of the following papers:

"Semi-Popular Edition of Shakespeare," Arthur Brown, University College, London
"Compositor Determination and Related Problems," Alice Walker, Welcombe, Devonshire

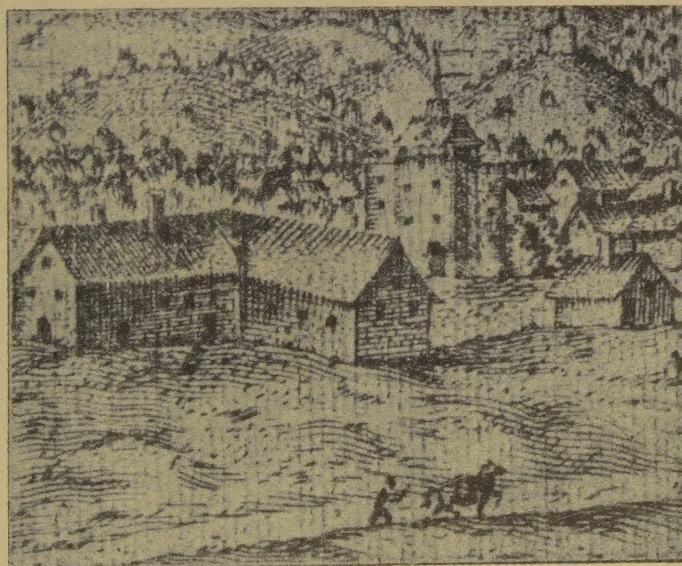
"New Approaches to Textual Problems in Shakespeare," Philip Williams, University of Virginia

"McKerrow's Editorial Principles Reconsidered," Fredson Bowers, University of Virginia

Other Conferences in the Institute are "Translators on Translating," "The Poetics of French Symbolism," and "English Stage Comedy." In the last named Conference Bernard Knox of Yale will give a paper titled, "Shakespeare's *Tempest* and the Ancient Comic Tradition."

Registration for the Institute may be made through its Secretary, Eugene M. Waith of Yale University, New Haven, Conn.

FIRST PUBLICATION OF CURTAIN DETAIL IN U. S.



Enlarged detail of a unique engraving, found at the University of Utrecht, on which Dr. Leslie Hotson recently identified a representation of the exterior of the Curtain theatre. For details see SNL, IV:2:13. (Printed by special permission of Dr. Grosheide, University of Utrecht Librarian).

Oregon Features Hamlet And Extension Course

For its 14th Annual Season the Oregon Shakespearean Festival Association at Ashland will present *Hamlet*, *The Winter's Tale*, *The Merry Wives of Windsor*, and *2 Henry VI* from Aug. 1 to 31 in nightly rotation. A \$17,500 seating project is under way to cope with expanding audiences.

A new development this year is a field course at Ashland offered by Stanford University under Prof. Margery Bailey of Stanford and Educational Director to the Festival. Classes will meet from July 22, attending lectures, and studying the plays in production, dress rehearsal, and performance.

Assisting Angus Bowmer in direction this year are Allen Fletcher of Carnegie Tech, H. Paul Kliss of Catholic University and The Magic Ring Theatre, and James Sandoe of the University of Colorado.

Bernard Windt has arranged two Elizabethan concerts for Aug. 8 and 22.

San Diego Reopens

A new company under the supervision of Craig Noel has taken over the 19-year-old Old Globe replica in San Diego, Cal. Forty-five performances of *Twelfth Night*, *The Merchant of Venice*, and *Othello* will be presented in repertory from July 23 to Sept. 5.

The plays will be directed by Frank McMullan of Yale, Patrick Wymark of London's Old Vic, and Philip Hanson of Ashland.

MacMullen is the only American to have been invited to direct a play at Stratford-on-Avon.

8th Festival at Camden, Me.

Chief Festival in New England is Herschel Bricker's annual event in The Garden Theatre, Camden, Maine. Performances of *The Two Gentlemen of Verona* and *All's Well that Ends Well* will be presented on alternate afternoons from Aug. 3 to 8.

New Chicago Festival

In a courtyard containing an Elizabethan stage and seats for 250, The Playwrights Theatre Club of Chicago (1020 Lake Shore Drive) will present its first annual Shakespeare festival.

On the program are *A Midsummer Night's Dream* (June 15-July 4), *1 Henry IV* (July 6-25), *The Tempest* (July 27-Aug. 15), and *Romeo and Juliet* (Aug. 17-Sept. 5). William Alton, Paul Sills, and Henry Weinstein are guest directors.

Yale's Poor Man's Folio

It is now certain that the reproduction of the Folio planned by the Yale University Press will be a full-sized photo facsimile with reduced margins. Helge Kokeritz has placed line and scene notations on each page, and Charles T. Prouty has supplied an introduction.

The 10-pound volume will be offered at a special pre-publication price to SNL readers.

Teaching Shakespeare—"Methods" Past and Present

In April, two different "methods" of instruction were discussed. Actually both were "projects." One was to complete a given assignment on a phase of Shakespeare; the other was Professor Fairchild's note book project based on intensive class instruction and extensive reading.

A third method, used by a High School teacher, is interesting in comparison. This teacher created an interest in Shakespeare in her literature class by saying that the Bard would not be studied unless a majority requested it, and then only if the students promised not to study the introductions, not to take any examinations, not to memorize unless they wanted to, and not to read any footnotes unless absolutely necessary. When they finally voted for *Macbeth*, her students enjoyed themselves, because they learned nothing much of plot, plays, the author, or the stage; and they wrote term papers comparing Evita Peron with Lady Macbeth.

What, we ask, is wrong with knowledge of plays, author, stage, and background? Does it make a subject dull? We paraphrase what we have often told our composition students: There are no such things as dull subjects; there are only dull writers. Supply teachers for writers and we may have the clue to students who do not like Shakespeare.

What and How to Appreciate

Certainly, if we are teaching appreciation of Shakespeare, it is only fair to ask: "Appreciation of what?"

Of Shakespeare as an Elizabethan? Then we should have some biography and background.

Of drama as an art form? Then we need some definitions and formulae.

Of the play? Then we need situation and character analysis.

Of literature? Then we need to analyze literary experiences; to see characters in action, and sometimes, ourselves vicariously realized; to see our thoughts expressed by the best words in the best order, communicating and stimulating emotions as well as beauty.

Of life? Then we must point out the universality of Shakespeare's subjects; that love, fear, ambition, romance, politics, etc., were then, as they are now, basic; that order and harmony can come from chaos and disorder, and vice versa.

With this kind of total appreciation given in doses fitted to the age and intelligence of the students in a particular course, not only should there be appreciation and understanding, but also the rich enjoyment that comes from understanding a work of art.

Fitting Shakespeare into the rich cultural heritage that is ours is an absolute necessity. Without creating a need for Shakespeare there can be no real learning. If it were as easy to develop a need for Shakespeare as it is for a medical student to see the need for a course in symptomatology, teaching might conceivably be easier. Yet any teacher worth his degrees can justify Shakespeare and his position in our culture on many levels from the plot on upwards.

Shakespeare Unjustified

Yet, to be completely honest, let us look at the attitude of a teacher who cannot justify teaching Shakespeare to High School students. He finds Shakespeare full of "tough materialism,

blatant and unleavened . . ." creating a world where "a dog's obeyed in office." Shakespeare is not inscrutable, as Matthew Arnold tells us, but we see that his attitude indicates "almost savage skepticism." Shakespeare is immoral, and religious expression is intentionally omitted. Man is not only an ass in Bottom's dream, but always. Shakespeare is pornographic, full of horseplay, doggerel, and bawdy jokes. He is not a good story teller either. Stage directions are silly, as for example in *The Winter's Tale*: "Exit Antigonus pursued by a bear." Othello is incredibly stupid. There is some good poetry; Shakespeare has put some pure gold into stupid plots; there is some human dignity in the face of "ruin and unreason," but that is about all. Where is the man whom Ben Jonson admired this side of idolatry? He doesn't know. And what's the use of teaching Shakespeare anyway. Didn't Walt Whitman say "To have great poets, there must be great audiences too"? And look at our audience—children for whom, the plays were not even written!

We need not discuss the biased view which develops this attitude. We can only say any man can quote scripture to serve his purpose.

Yet isn't this point of view almost as narrow as the one which sought to use Shakespeare only for ethical, rhetorical, and grammatical instruction?

Syntactical Shakespeare

For historical interest and for comparative purposes let us look at the grammatical and syntactical questions used in the 19th and earlier twentieth century. Francis A. Marsh set an example for teaching procedure in his *Methods of Philological Study of the English Language* (1865). In his study of *Julius Caesar*, after eighty questions on historical background, characters, etc., he finally begins with the first word of the play, "Hence":

"What is the first clause? What elipsis . . . What kind of clause . . . what is the verb . . . the subject . . . does it complete or extend the predicate . . . what is the root letter . . . of what does *ce* represent the ending . . . what is the grammatical equivalent of hence . . . rule for the point after *hence* . . . rule for its capital?" etc.

If it is difficult to believe that such a text or method was used we have but to look into Edwin A. Abbott's *Shakespearian Grammar* (1869), where among representative questions on the text of *Macbeth* (III. 1) we find:

"To the which." What is the antecedent to the *which*? Why do we say *the which* but never *the who*? . . . "While then." . . . Illustrate from Greek and Latin . . . "To be safely thus." Explain the grammatical construction of the clause . . . "None but be" . . . Illustrate this construction by Shakespeare's use of *except* . . . "filed my spirit." . . . Give similar instances of dropping of the prefix . . . "So please your highness." . . . Parse please."

And this text was printed twenty-six times from 1869 to 1925, the date of my edition! Yet it might have been worse. Although Dr. Abbott hoped that his information on the subject was trustworthy, he had taken care "to avoid any unnecessary parade of Anglo-Saxon, or Early English." (*Italics ours.*)

It is manifestly unfair to censure such a useful work, but from the time this text was adopted at the University of Virginia in 1870 until the present when its influence has not yet completely died, the number of students whose love for Shakespeare it killed must be astronomical. We agree with the Rev. Henry Norman Hudson who sagely remarked that grammar and philology were "better learned from books which it was no sin not to love."

Historically we might explain this stress by saying that in the third quarter of the 19th Century there were no professors of English, and the professors of rhetoric emphasized that which they knew best. But as Alwin Thaler remarked at a regional meeting of the College English Association in November, 1952,

"Shakespeare is no easy monopoly for specialists, and certainly not for pedants."

A letter from subscriber Karl F. Thompson of Michigan State College brings with it a note which meets squarely one of the issues and problems of teachers of Shakespeare, and, for that matter, any aspect of literature. To his untitled remarks we give the title:

FACING THE FACT OF FICTION

Karl F. Thompson, Michigan State College

One effective approach to Shakespeare, familiar to generations of teachers as well as teatrogoers, is to regard the characters of the play as if they were real people—to analyze their motives, their actions, and their demeanor. Shakespeare himself must have intended his audiences to react to his characters as if the actors on stage were real persons. But he certainly did not expect a complete identification with them nor perhaps any considerable empathy. Sympathy yes, and dislike, and pity. But hardly the identification often demanded by high school teachers who, in an attempt to prove that the play is "real" invite students to identify themselves or people they know with Shakespeare's characters or to find in the plays experiences they themselves have undergone. Perhaps this might be effective in some instances—but the student who has to write an essay (this topic was actually assigned) on "An experience I had like *Macbeth's* hallucination when he saw the dagger" will be either annoyed or cleverly inventive. He'll resent surrendering his individuality to the bard and teacher. Or he will exercise his ingenuity in order to turn in the essay he knows the teacher expects. What the teacher who assigned this topic wanted to do was to gain interest through the appeal to reality or fact—commonly thought to be the appeal irresistible to American youth. American youth, however, are shrewd enough to see the difference between similarity and identity. And the assertion that Shakespeare deals with fact seems to them a specious one, hence their resentment.

This mistaken method of "getting the student into the play" is, I suspect, a result or accompaniment of the philosophy of the student-centered school. If it can't be made real for the student—the word real being taken literally—then it hasn't been well taught. This test of private plausibility is a dangerous one, actually a doctrine of philistinism, which just won't work when applied to literature.

The cure for this state of affairs seems to me to be a truer realization of what individuality really means as far as the student is concerned. Let the student retain his own individuality and do not force him to surrender it by demanding that he too feel the emotions exhibited by the characters in the play. Fantastic, is it not, to suggest to students, as logically follows from the "reality" approach, that they too feel murderous rage like Othello, despair like Hamlet, or suffer the tortured conscience of *Macbeth*? Let him rather observe the behavior of Shakespeare's characters as that of other individuals and then comment on *their* experiences. In this way the idea may come home to the student that other experiences can be meaningful to him without having to be identical with his own emotional life. This seems to me the way to avoid the pitfall prepared for every teacher of literature in America by the attitude, fostered by advertising and popular science, that "miracles" are made only by science and invention with the resultant belief that truth is stranger than fiction, a statement readily accepted by any American schoolboy as proof that fiction has no truth. Unless this can be dispelled, the American schoolboy will stick to his "truth" and be unimpressed by the truth of literature. Better acknowledge that Shakespeare doesn't write "true stories" than try to make them appear to be true in terms that the students has heretofore found to be the test of veracity: has it happened to me?

[Comments and contributions are invited]
(To be Continued)

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CURRENT BIBLIOGRAPHY



SHAKESPEARE SURVEY VII. Edited by Allardyce Nicoll, Cambridge University Press, 1954. pp. viii, 155, \$3.75.

Shakespeare Survey 7 continues in the fine tradition established by its predecessors. The customary review of the year's contribution to Shakespeare studies (1952) is invaluable, and the notes on Shakespearean productions the world over serve a valuable function. The survey of the holdings of important centers of Shakespearean research is continued in this volume with F. J. Patrick's report on the Shakespeareana of the Birmingham [England] Shakespeare Memorial Library.

The theme of the volume is Shakespeare's style and language, and in her opening article Muriel C. Bradbrook surveys the last fifty years of work in this area. But of the ten scholarly articles in the volume, only three others have bearing upon the theme. Gladys D. Willcock in "Shakespeare and Elizabethan English," stresses the influence of Renaissance rhetorical theory in shaping Shakespeare's language. Running counter to this influence, however, was a lack of any uniform standards of language and a consequent freedom which could lend great diversity to a dramatist's diction. A. C. Patridge contributes an essay on "Shakespeare's Orthography in *Venus and Adonis* and some Early Quartos." George Rylands, in "The Poet and the Player" stresses the importance of the actor as intermediary between dramatists and audience, Shakespeare's concern with the auditory and visual aspects of his language.

There are two articles on Elizabethan acting. W. A. Armstrong effectively refutes the long held notion that Shakespeare, in Hamlet's speeches to the players and elsewhere, criticized the acting technique of Edward Alleyn. T. C. Kemp presents a survey of modern tendencies in acting and production of Shakespeare. Extremely important is J. W. Saunders' "Vaulting the Rails." The author points out the continuity of Medieval and Elizabethan staging and argues that action in Elizabethan plays often took place beyond the rails of the platform stage, that the yard of the theater was an important playing area. Saunders is able to throw new light upon scenes which have always been puzzling. If he is correct, his discovery will have far reaching consequences.

Dover Wilson, in "A New Way with Shakespeare's Texts," begins a history of the new textual criticism, from an informal autobiographical point of view, which will presumably be continued in future issues of the *Survey*. Charles J. Sisson throws some light upon the petty legal squabbles of Queen Anne's Men at the Red Bull Theater.

Mario Praz, in an important survey, "Shakespeare's Italy," tries to account for the accuracy of some of Shakespeare's Italian local color. There is no evidence, he concludes, that Shakespeare ever travelled in Italy. He probably read Italian, as did most members of the circle in which he moved; he derived his notions from Italian literature, from the Italian merchants—chiefly Venetian—who congregated at the Elephant Inn near the globe, and from the writings of John Florio. Shakespeare shows little knowledge of Italian geography. His Italian cities are usually London.

Irving Ribner

Tulane University

THE STUDENT'S MACBETH. Edited by Lambert Greenwalt and Simon Hochberger, New York, Globe Book Co., pp. ix, 171, \$1.80.

Here is a useful, interesting, but perplexing edition whose contents are easier to describe than discuss. Text and notes are in parallel columns. The text is on the left half of each page; on the right are paraphrases in italics, notes, questions, and other aids in parentheses. Synopses and sometimes brief comments are appended to each scene. Some liberties have been taken in expurgating the text, reducing the size of some of the longer sentences, and improving the punctuation. Everything that the editors thought might be useful to the student was included, but they claim that "The challenge to the student has not been entirely removed, but has been simply made more personal for him by the variety of devices and approaches employed." Appendices give review and study questions and a brief life and bibliography. Illustrations scattered through the text are from recent film and stage presentations.

The parallel text idea is clever and probably unique,

but it is disconcerting. Students may have a difficult time reading the text uninterrupted by the adjacent notes, which paraphrase profusely. Considerable improvement might have been achieved by changing the size of the type of the commentary to contrast with the text. Notes between the lines seems to be the only possibility left to future editors. It worked in our text when we went to school!

DICTIONARY OF SHAKESPEARE QUOTATION. Compiled by D. C. Browning, New York, E. P. Dutton, 1953, pp. xii, 560, \$4.50. (Everyman's Reference Library).

Although not as extensive as the Funk & Wagnall *Standard Book of Shakespeare Quotations* (SNL, III:539), the present volume is commendable for other features. Because the quotations have not been arranged according to subjects, the editor has managed to keep all the references to each play together and in order of their appearance. The general order is that of the Folio with each play being preceded by a brief summary and a capsule of criticism. The items are more generally of the quotation type with no attempt at concordance coverage. Yet, in the desire to include all that might be desired, 350 quotations totalling 1700 of the 3900 lines in *Hamlet* are given. There are 175 passages from *Macbeth*, 200 from *Lear*, and slightly less from *Othello* and *As You Like It*, and so on. Lines are numbered and names of the speakers are included. Of the Sonnets, 12 are quoted in full in a total of 450 lines. Other features are: a table of useful dates; a table of dates of writing, first publication, and number of lines; a page and a half life, and eight pages of biographical items to Rowe and tributes to Raleigh (1907). A concluding page of hostile criticism from Greene to Shaw is included. The Index of 8000 items also includes the miscellaneous materials.

Gateley's Southsea

Shakespeare Actors

There are few more enthusiastic Shakespeareans in England than K. Edmonds Gateley of Southsea, Hampshire, leader of the group now known as the Southsea Shakespeare Actors. A disciple of Nugent Monck, Elizabethan staging pioneer, Gateley has produced twenty-one of the Bard's plays in the last seven years with varying degrees of success and under diverse conditions.

St. Peter's Hall is a little theatre frequently too small for the large audiences that flock to its popular productions. Its picture frame stage makes apron staging virtually and visually impossible, but other Elizabethan principles, especially that of continuous flow of action (except for brief intermissions), are adhered to.

In the 1952-53 season *Romeo and Juliet* and *A Midsummer Night's Dream* were exceedingly popular, with a controversial interpretation of *Richard II* and the less known *Winter's Tale* attracting smaller audiences.

In the 1953-54 season, fears that *Julius Caesar* would be hackneyed by school reminiscences proved unfounded. *The Merchant of Venice* "presented purely and simply as a fairy tale romance in which Shylock is the wicked ogre," broke the record set by the *Dream* in the previous season.

On the suggestion of Donald Wolfit, patron of the group, *King Lear* was done in late 14th century costume rather than the usual late stone age type. Playgoers braved brutal weather and travel conditions to see what the newspapers said was a production difficult to surpass and in which Gateley gave "the performance of his career" in the title role. The final play of the season was *I Henry IV* in which a curtained stage became "unashamedly realistic" for the tavern scenes.

The indefatigable Mr. Gateley directs, designs, and stars in most of the plays. For the 1954-55 season the group will produce *Anthony and Cleopatra*, *Love's Labour's Lost*, *Henry V*, and its first revival, a new production of its popular *Twelfth Night*.

HERALDING the Arrival of Three Outstanding Volumes on the SHAKESPEAREAN SCENE

The Annotator

by Alan Keen
and Roger Lubbock

In 1940, an English bookseller discovered marginal notes in a chance copy of Halle's Chronicle, long known to have been source material for the young Shakespeare. On the suspicion that these notes were in Shakespeare's own handwriting, Alan Keen followed a trail that led him back to the book's original owner and finally, after 10 years, to its annotator.

The story of this expert Shakespearean detection makes fascinating reading in itself. But the light it sheds on Shakespeare's early creative period (especially his "lost years") makes it a work of vital interest to every student of Shakespeare.

"... one of the most important literary detective stories in years."

—TIME Magazine

COMING IN
AUGUST

PROBABLY \$4.50

The First Night of Twelfth Night

by Dr. Leslie Hotson

This prize-winning* book reconstructs the setting and atmosphere of the first performance of *Twelfth Night*. In dispelling the obscurity which has surrounded this initial production, Dr. Hotson uncovers startling contemporary evidence which leads to a revolutionary conception of Shakespeare's stage. To "recognize the unexpected" with Dr. Hotson makes a rich experience of this brilliantly reconstructed moment in Shakespeare's career.

* Winner of the 1953 Modern Language Association-Macmillan Award given for the book "which through sound research contributes significantly to a general understanding of English or American literature."

COMING IN
AUGUST

PROBABLY \$4.50

William Shakespeare

by John Masfield

In this newly revised and expanded edition, the Poet Laureate of England outlines the plots and histories of Shakespeare's plays, one by one, and then discusses them. It is in these discussions that the reader is most greatly rewarded, for it is here that he may see the poet, sensitive, discerning, brilliant, piercing to the very heart of each play. Masfield's selection of passages and his comment on them afford the reader an excellent example of poetic insight at its best.

PROBABLY \$1.75

COMING IN JULY

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.

At the Hofstra College Shakespeare Festival,
April 10:

THE SENNET SOUNDS

Alice V. Griffin, Hunter College

This is a report on a study of Shakespearean productions on the professional stage, in America and England, during the past ten years. One significant trend has been the incorporation of features of the Elizabethan stage into the settings, or the use of modified replica stages, and here the scholars and the university theatres have made an important contribution. The use of a single unit Elizabethan-type set, has resulted in fluid staging and permitted restoration of portions of the text cut earlier because of long stage "waits."

On the production side, we are from 75 to 20 years behind in this country. The big star with small qualifications for playing Shakespeare was bitterly protested by Shaw, and finally defeated in England, before the turn of the century. In this country, in the past decade, we have seen a succession of Hollywood "names" starring in Shakespeare, with abysmal results for both. Twenty years ago in England a revolution in Shakespearean production was brought about at the Old Vic, and since then the stress has been on the unity of overall mood or spirit, which permeates the entire production, from the star down to the spear-carriers; clarity is imperative—every actor must understand every line he speaks AND make it clear to the audience; and the popular features of splendor, theatricality, and comedy are stressed.

In this country, no such advance has taken place. We are twenty years behind the time. It is not Shakespeare that is box-office poison, as some producers say, but bad productions of Shakespeare. The public must protest against inferior professional productions like those of the past decade. Otherwise we will continue to have bad Shakespeare until finally we have no Shakespeare on the professional stage.

AT HOME WITH SHAKESPEARE

Charles H. Shattuck, University of Illinois

Two aspects of Globe staging practice may serve to demonstrate how the facilities of the Globe especially express the art of the plays written for it. In determining which scenes are Chamber scenes, one does not move by whim, but by logical analysis of the structure of the play. The main usefulness of the Chamber is to sort out one important strand of story, and by setting it apart in space as well as time to give it thematic emphasis. The six Edmund scenes in *King Lear* and the nine Caesar-centered scenes in *Antony and Cleopatra* are important examples, but this thematic use may be detected in almost any Globe play.

An important phenomenon is the opening or closing of curtains while scenes are in progress. It is an expository technique at the beginning of *The Duchess of Malfi* to reveal the principals in action while observers stand by. It provides surprising expansion effects, such as the revealing of Lear's court, or the Player's stage in *Hamlet*, or the inside of the Capulet tomb. The closing of curtains can contract and quiet a scene, isolating before them a Hamlet for soliloquy, or such pairs as Regan-Goneril, Antony-Enobarbus, or Beatrice-Benedick for quiet dialogue.

There is no substitute for Globe staging in producing Shakespeare, or as GBS once put it, "I don't see how this plan can be beaten."

At the Eleventh Annual Renaissance Meeting in the
Southeastern States at Duke University,
April 23-24:

HAMLET AS SCOURGE AND MINISTER

Fredson Bowers, University of Virginia

When the meanings of the words are scrutinized against the Elizabethan religious background, Hamlet's statement in the closet scene, that Heaven has punished him with the death of Polonius and ordained that he shall be Heaven's scourge and minister, provides a useful key to Hamlet's state of mind. His previous delay may be in part explained as that of a divinely appointed minister of justice fruitlessly awaiting the opportunity that Heaven should provide. The impulsive though inadvertent killing of Polonius violated Heaven's decree and punished Hamlet by making him the murderer of an innocent man, thus motivating the catastrophe. The end of Hamlet's mental struggles comes on the return to Denmark when he finally accepts the guidance of Heaven, as manifested in the circumstances of his preservation and return, and the revenge is thereafter accomplished as a true minister of justice.

The Itinerant Scholar

WILLIAM CHARLES MACREADY AS A SHAKESPEAREAN CRITIC

Carol Carlisle, University of South Carolina

Macready, the nineteenth century actor and manager, has left a number of informal Shakespearean criticisms in his diaries, his *Reminiscences*, and his recorded conversations. Especially interesting are the interpretative comments on Iago, Lear, and Hamlet written on occasions when he was acting these roles. He also gives critiques of performances by other actors, such as the Richard III of Cooke and Kean and the Othello of Fechter. Macready emphasizes the dramatic rather than the literary point of view; for example, he says that *Hamlet* is such good theatre that even a mediocre performance is successful, but he feels that *Richard II* is unsuited for the stage because it lacks purpose, action, and idiosyncratic characterization.

RICHARD II AND THE IMAGE OF THE BETRAYED CHRIST

I. B. Cauthen, Jr., Hollins College

Richard II's equation of himself and the betrayed Christ in the deposition scene has importance not only as an evocative image but as a structural device. Within the image the parliament becomes both Pilates and Judases; Bushy, Bagot, and Green are likewise collective Judases [III.ii.132]. Carlisle even foresees an English Golgotha if the traitors kill the Lord's deputy [IV.i.144]. Bolingbroke, himself no passive judge, refers twice to Pilate's act of public handwashing [III.i.5 and V.vi.50]. Such images are not blasphemous for the Elizabethans; indeed, they secure sympathy for the royal martyr by correlating the tragic overtones of the Passion and Crucifixion with the overthrow of an English king. Moreover, they unify the play by their close relationship to iterated image-threads such as *blood*, *crown*, *blot*, *washing*, and *tears*.

THE REPRESENTATIVES OF MACBETH

G. R. Elliott, Amherst College

Romantic critics overemphasized the goodness in

Macbeth; present critics by way of reaction regard him as entirely evil. But in fact his milk of human kindness is neither a moral virtue nor a misreading of him on his wife's part. It is, as the ambiguous "milk" intimates, an excellent sentiment that can be either a food or a weakness. It could have nourished just and merciful Charity in him if he had accepted the divine grace offered him through his saintly King. But unlike the meek Duncan he is proudly conscious of his own humanness, fatally so in the elaborately emotional close of his soliloquy in I.vii. Here pride comes immediately before a great fall. Like Shakespeare's other tragic heroes, though far more strikingly, he substitutes virtuous sentiment for real virtue, as Everyman is apt to do when his selfish interests are crucially involved. Evidently Shakespeare regards that aptness, rather than plainly evil will, as the most destructive and tragic feature of human life. *Macbeth* is less the tragedy of ambition than of noble sentiment misused by "man, proud man."

SHAKESPEARE IN PICTORIAL ART

Karl J. Holzknecht, New York University

"Shakespeare in Pictorial Art" is a study of the illustration of Shakespeare's plays over the years by means of over a hundred lantern slides from the author's own collection of prints, photographs, and illustrated books gathered together over the last twenty-five or thirty years. The whole forms a significant supplement to the writings of interpretative critics. In last analysis the art of book illustration is like the art of translation, not from one language to another but from one art medium to another. Like translations, some illustrations are dull and pedestrian; others illuminate and add zest to the enjoyment of an author. Those of Shakespeare also reveal how each age has interpreted the scenes and characters created by a favorite author, and in so doing has reflected the standards, the ideals, and the spirit of the age which produced them.

THE USE OF THE UPPER STAGE IN ROMEO AND JULIET

Richard Hosley, University of Virginia

Immediately after the lovers' Farewell in the second Balcony scene, the locality of the action changes from the exterior of Juliet's window to the interior of her bedroom; and at this point the action shifts from the upper to the lower stage, in accordance with the Q1 direction *She goeth downe from the window*. Thus the Upbraiding [III.v.69-242] is not played upon the upper stage. Similarly, the Potion scene [IV.iii] and the Lamentation [IV.v] cannot be played upon the upper stage, chiefly because the discovery space (rear stage) must be used at the beginning of IV.v in order to continue without pause the action which has been taking place on the main stage in IV.iv. These conclusions raise the question whether the upper stage was generally used only in conjunction with the main stage to represent exterior scenes such as the window of a house or the walls of a city or castle and the area immediately below; or whether the upper stage was also occasionally used, in disjunction with the main stage, to represent such domestic interiors as would normally have been located on the second story of an Elizabethan house.

LAW AS A PRINCIPLE OF PLOT CONSTRUCTION IN SHAKESPEARE

Louis Marder, Pembroke State College

Although Shakespeare's knowledge of law and legal terminology has been hotly contested—defended and denied—most investigators admit that Shakespeare knew something of the subject even though he was not necessarily a legal apprentice in his youth. A summary of the plot structures of all the plays and poems indicates that 1) Shakespeare had a predilection for plots with a legal basis, and 2) that his legal language is integral as well as figurative. To deny the legality which Shakespeare posits is to render the play less plausible. Exact legality is inconsequential in stage law. The dramatic effect is his aim. Because the legal factor is too pervasive to be considered an accident or a coincidence, it "presents a possible clue to his selection of plot and incidents, and suggests, because of its consistent appearance, a fundamental principle of his dramatic composition."

(Con't. in next issue)

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TRANS-CANADA AIR LINES

Dissension Among Dissenters

The Fall and Spring issues of *The Shakespeare Fellowship Newsletter* (devoted to the Oxfordian theory) indicates that there is much conflict between the American and English Oxfordians. Mrs. Ogburn, of New York, joint author with Charlton Ogburn of *This Star of England*—a thousand page treatise on Oxford's authorship of Shakespeare—has declared "an irresponsible attack" the English review rejecting her claim that the Earl of Southampton was the son of Queen Elizabeth by the Earl of Oxford. Mrs. Ogburn writes that "So long as English men and women insist on the virginity of Elizabeth Tudor, they will never establish the authorship of Edward de Vere."

SNL has on hand an article on recent Oxfordian developments by Kathleen Le Riche of the Shakespeare Fellowship which it will publish along with a Baconian survey in the Fall.

Other Summer Productions Here & Abroad

Alvina Krause's 10th Annual Shakespeare production at the Playhouse in Eagle's Mere, Pa., will be *The Tempest*.

The Barter Theatre of Abingdon, Va. will present and later tour *Macbeth*, directed by Owen Phillips.

B. Iden Payne will produce *Hamlet* at the University of Michigan.

The summer drama festival at the University of Denver includes a production of *Antony and Cleopatra*.

Old Vic's *Hamlet* will be presented at Elsinore, Denmark, in late June and at the Zurich Festival in Switzerland from June 30 to July 2.

At the Edinburgh Festival in Scotland Old Vic's *Macbeth* will open on Aug. 23 and *A Midsummer Night's Dream* on August 31.

The Birmingham Repertory is offering *Pericles* in its summer program.

Open air performances at The George Inn Courtyard in London feature *The Winter's Tale* (May 29), *Merchant* (June 12), *Othello* (July 3), *Much Ado* (July 17), and *A Midsummer Night's Dream* (Aug. 28).

David Hardman to Lecture in U. S. and Canada

Last Spring in New York City we met distinguished and fascinating David Hardman. He had taught Shakespeare at Cambridge for twenty years, had been a member of Parliament, had served for six years as Under Secretary of State for Education under two Governments, had been Parliamentary Secretary to the Lord Privy Seal, had led six United Kingdom delegations to UNESCO conferences in various parts of the world, etc. His popular little book *What About Shakespeare* is now in its fifth edition.

It is not yet certain whether Mr. Hardman and his associate Alan Keen, bibliophile and author of *The Annotator*, 1954, (concerning a copy of Hall's *Union of the Two Houses of York and Lancaster*, 1550, possibly owned and annotated by Shakespeare; cf., SNL, 1:2:5, April, 1951) will publish an English counterpart of *The Shakespeare Newsletter*, but progress has been made.

Meanwhile, Mr. Hardman is returning to the U. S. and Canada in January for a four month's lecture tour. He will lecture on many aspects of Shakespeare as well as on English drama, poetry, government, university life, education, travel, UNESCO, etc. Organizations and schools wishing to hear this distinguished lecturer and critic are urged to write Mr. Hardman at Bankfield, Hurstpierpoint, Sussex, England.

If you have not renewed your subscription within the past year, an extension for a year or more would be earnestly appreciated.

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On one of the best equipped collegiate movie lots in the world, Bob Jones University has produced two technicolor films of unusual Shakespearean interest.

The lavishly costumed production of *Macbeth*, starring Bob Jones, Jr., has a sombre brilliance which fits a play in which the moon is down for so much of the action. Though slow-moving and too stately at times, there is some fine acting and excellent photographic composition. The one hundred minute film opens with an introductory sermon by Bob Jones, Jr., and the final frames of the film conclude the theme by asking "What shall it profit a man if he shall lose his soul and gain the whole world?" To illustrate this theme the text is cut so that the emphasis is solely on the crime and punishment of Lord and Lady Macbeth. More than a dozen scenes have been cut and the character of Lady Macbeth slightly weakened by the omission of several of her most powerful lines. Although the version serves religious morality as well as it serves Shakespeare, the film should be of much value as an aid to classroom study.

The intent of the "Pound of Flesh. A Sermon from Shakespeare" by Bob Jones, Jr., is more strongly religious than Shakespearean. The trial scene from *The Merchant of Venice* is used in this thirty minute film to illustrate Shylock's insistence on law above righteousness and the fate of those, of any race, who believe as he does. That Sermon supersedes Shakespeare in this elaborately costumed film in a setting of Oriental splendor, is no complaint since the title is explicit. But there is more cause for concern with the depiction of Shylock with an unreal Jewish accent of Germanic inflection accompanied by other unbecoming stereotypes, mostly of dramatic origin.


Rental of the films may be arranged through "Unusual Films," Bob Jones University, Greenville, S. C.

MND at NY's Metropolitan Opera

Sol Hurok will bring *A Midsummer Night's Dream* with its company of sixty Old Vic actors to New York's Metropolitan Opera House on Sept. 21. Michael Benthall is the director for Old Vic.

ANTIOCH'S COMPLETE SUMMER PROGRAM

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THIRD ANNUAL SHAKESPEARE FESTIVAL at ANTIOCH COLLEGE Yellow Springs, Ohio June 30 — Sept. 12 For ticket reservations or living accommodations write: Box 3, Yellow Springs, Ohio  * Matinee Grand Repertoire—Four Weeks		June 30 The Taming of the Shrew	July 1 The Taming of the Shrew	2 The Taming of the Shrew	3 The Taming of the Shrew	The Taming of the Shrew* 4 The Taming of the Shrew
		7 Two Gentlemen of Verona	8 Two Gentlemen of Verona	9 Two Gentlemen of Verona	10 Two Gentlemen of Verona	The Taming of the Shrew* 11 Two Gentlemen of Verona
		14 Romeo and Juliet	15 Romeo and Juliet	16 Romeo and Juliet	17 Romeo and Juliet	Two Gentlemen of Verona* 18 Romeo and Juliet
		21 A Midsummer-Night's Dream	22 A Midsummer-Night's Dream	23 The Taming of the Shrew	24 A Midsummer-Night's Dream	Romeo and Juliet* 25 A Midsummer-Night's Dream
		28 The Merchant of Venice	29 The Merchant of Venice	30 Two Gentlemen of Verona	31 The Merchant of Venice	A Midsummer-Night's Dream* August 1 The Merchant of Venice
		4 Othello	5 Othello	6 Romeo and Juliet	7 Othello	The Merchant of Venice* 8 Othello
		11 The Tempest	12 The Tempest	13 A Midsummer-Night's Dream	14 The Tempest	Othello* 15 The Tempest
		18, 25 Romeo and Juliet Sept. 1, 8	19, 26 A Midsummer-Night's Dream Sept. 2, 9	20, 27 The Merchant of Venice Sept. 3, 10	21, 28 Othello Sept. 4, 11	22*, 29 The Tempest Sept. 5, 12
16, 23, 30 The Taming of the Shrew Sept. 6	17, 24, 31 Two Gentlemen of Verona Sept. 7					

SHAKESPEARE AND CHAOS

THE UNTUNED STRING—SHAKESPEARE'S CONCEPT OF CHAOS, Hannelore Koenigsberger, Columbia University, 1951, pp. 222.

The gist of this thesis is that Shakespeare was aware of chaos and anarchy, that he understood the causes and that he also knew how man could prevent chaos. Shakespeare believed that chaos exists at the level of the individual and of the universe itself. The chief cause of chaos is ingratitude, which, therefore, becomes the deadliest of sins. Loyalty and generosity are the chief virtues and they alone can save the world from the condition brought about by ingratitude. Chaos exists in the social and political life of a state. The lesson of the history plays is that rebellion and tyranny lead to chaos and anarchy. They violate both human and universal law. These laws, aided by tradition, protect individuals and the state from chaos. Shakespeare believed that time is the chief agent of chaos. It is the chief destroyer of values. The sonnets give adequate testimony of Shakespeare's belief that time destroys all. Only in the make-believe land of the final comedies does Shakespeare portray time as being uneventful and powerless. In the final analysis it is human morality which stands out against time's destructive power.

* * *

COURTSHIP IN SHAKESPEARE

COURTSHIP IN SHAKESPEARE, William Granville Meader, Columbia University, 1951, pp. 269.

Dr. Meader has made an analysis of Shakespeare's use of traditional love and has shown how he employed the five stages, *Inception, Development, Betrothal, Ordeal, and Union*. Shakespeare overplayed or underplayed particular stages of love as his purposes required. In general, Shakespeare did not make much use of Development. The chief emphasis was placed on Betrothal, very often on the stage. The romantic comedies make much use of the Ordeal. A chief feature of the Ordeal is that it seems impossible of solution, and then when

Dissertation

COMPLETED DISSERTATIONS

Edited by

Neille Shoemaker, Baldwin-Wallace College

the problem is solved, in the fifth act, it seems extremely simple. The Union is often contrived and the solution artificial, as for example in *Measure for Measure*, and *Twelfth Night*. In conclusion the author believes that Shakespeare made use of some of the rules of courtly love, but not of those rules which violate Christian ethics. Shakespeare's lovers always intended that marriage should be their goal.

SHAKESPEARE'S FOOLS

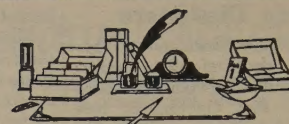
WISE MEN IN MOTLEY: THE FOOL IN ELIZABETHAN DRAMA, Robert Hillis Goldsmith, Columbia University, 1952, pp. 226.

While the chief interest in this thesis is in Shakespeare's fools, some space is devoted to the development of the fool as a literary type. There is first of all a description of the wise fool. Then his origin is traced from the beginning in French political satire. In pre-Shakespearean comedy the fool is shown to be the same as the comic vice of the morality play. He quips and sings and is only sometimes dressed in motley. The Elizabethan fools distinguished between the artificial and the natural fool. This was part of the art of Robert Armin. Shakespeare's fools are not foolish and all are different and distinctive. Dr. Goldsmith illustrates this with the Fool in *Lear*, *Feste*, and *Touchstone*. Shakespeare distinguished between the fool and the malcontent. He was careful not to overemphasize the part of the fool and used the fool not only for humor but also to humanize his plays.

* * *

DRAMATIC DEVICES

CERTAIN DRAMATIC DEVICES STUDIED IN THE COME-



Digest

DISSERTATIONS & WORKS IN PROGRESS

Edited by

William White, Wayne University

DIES OF SHAKESPEARE AND IN SOME OF THE WORKS OF HIS CONTEMPORARIES AND PREDECESSORS, John Bigelow Lord, University of Illinois, 1951, pp. 296.

The author of this thesis made a study of the comedies which appeared in the 1623 folio. He lists eleven devices which Shakespeare used in the comedies, namely: *reform, vow, law, reward, substitution, hidden characters, disguise, bribe, love token, misdelivery, and betrayal*. A study is first made of the devices which were used in comedy from the time of Aristophanes to the Renaissance. The chief interest of the thesis for Shakespeare students is in the analysis of Shakespeare's use of these devices. Generally, Shakespeare was able to unite the devices with the structure of the play. This is seen as early as *Two Gentlemen of Verona*. Certain plays, as for example *The Merchant of Venice*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *Measure for Measure*, and *All's Well That Ends Well*, make use of devices. (The particular devices and their application is discussed under each of these plays.) It is the author's opinion that Shakespeare's development as a dramatist can be traced through his employment of these dramatic devices.

DISSERTATIONS IN PROGRESS

AN ANALYSIS OF LEGERDEMAIN EMPLOYED IN ELIZABETHAN THEATRE (1576-1642), Robert Schneideman, Northwestern University.

The dissertation attempts to demonstrate that legerdemain, by virtue of its source in the imagination and folk-lore of the people, has a multi-leveled effectiveness which led to its use as an intrinsic element in many theatrical productions in Elizabethan England, 1576-1642. The thesis also attempts to analyze and offer solutions to the special problems raised by legerdemain, working toward the goal of approximation of the author's intention in present-day performance.

THE FAMILY OF MERCUTIO, Archibald Henderson, Jr., Columbia University.

Before Shakespeare, in sixteenth century symposiums, a type of character emerged who scoffed at love and women. This mocker had enlivened Boccaccio's *Decameron* (he is *dioneo*) and had also assumed one of his forms in Boccaccio's *Troilus* (in *Il Filostrato*) and in Chaucer's *Troilus* (*Troilus and Criseyde*), both of whom begin as mockers of women but end as lovers of them. In sixteenth century symposiums like Castiglione's *Courtier*, Marguerite of Navarre's *Heptameron*, and Pasquier's *Monophylo*, the mocker assumes the character of critic, mimic, guide of the discussion; and occasionally he is transformed into lover. Thus Shakespeare, writing in the 1590's, can raise the established mocker type into a higher dimension by putting him on stage, where he not only comments and suggests but also participates in significant action. Mercutio in *Romeo and Juliet* satirizes the Petrarchan lover Romeo, but he also takes part in action that ends in Romeo's banishment from Verona. Other mockers in Shakespeare are Berowne in *Love's Labour's Lost*, Benedick in *Much Ado*, the Bastard in *King John*, Iago in *Othello*, and Enobarbus in *Antony and Cleopatra*. Through his manipulation of the mocker, Shakespeare achieved the consummation of this type in literature, for he gave his scoffers all the poetic and dramatic range of a great writer's versatility.

U of S C to Publish Renaissance Papers

Approximately ten of the nineteen papers presented at the 11th Annual Renaissance Meeting of the South Eastern States will be offset printed by the University of South Carolina Press and distributed free to those who attended and other scholars in the field. The volumes is under the general editorship of Allan H. Gilbert of Duke University. Hennig Cohen of the University of South Carolina Press is promoter of the idea and conductor of the experiment in low cost scholarly printing.

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The Principles of Open Staging

C. B. Purdom

C. B. Purdom is a producer of Elizabethan plays, author of *Producing Shakespeare*, 1950, organizer of *The Shakespeare Stage Society*, and Editor of its *Quarterly Bulletin*, *The Shakespeare Stage*. The following is abstracted with extended quotations from his leading article in the March, 1954, issue—"A Note on the use of The Open or Shakespearean Stage." [It is used with permission of the author.]

BASED on his study of the nature of drama and thirty years of experiment with open stages, C. B. PURDOM has set down the principles of open stage production. The outcome of recent experimentation he finds interesting and instructive, but on the whole, disappointing. Continuous performance, increased intimacy between actor and audience, getting the audience with the actor in the emotions of the play, and a marked economy in staging are notable gains, "but nothing has appeared to shake the foundations of the conventional stage." These gains are considered "largely illusory" and "exaggerated" by some, and the conclusion seems to be that the open stage is only good "for variety's sake" or "to please pedants."

But drama on the open stage is "entirely different from what it is on the conventional stage—the play is different and its acting, too." Most of what has been done could have been done equally well or better on the picture frame stage. By not dropping the curtain, by avoiding blackouts, by bringing actor and audience together by elimination of the orchestra pit, and by the use of theatrical illusion to involve the audience in the action, the picture frame stage can be used for what have been considered open stage principles. In fact, putting the audience on three or four sides of the stage is a disadvantage to the playgoer and "a handicap to the actors." The differences between the open and conventional stages are as follows:

Acting within the Picture Frame

"The picture frame stage is designed to present a picture with the actors restricted by the single perspective that a picture within a frame must possess. The actor must behave as though not conscious of the audience; he must not look at it, or bring it within the scope of his acting, though he must take care to be heard by it, and must project himself into it without being observed. He must pretend to be separated from the audience by an imaginary fourth wall. He has in fact to create what is called an illusion of natural life or phantasy, and is aided in this deception by the staging and theatrical effect under the control of the producer. His speech, acting and stage movements are governed by these considerations. He speaks as people do in actual life, except that his voice is projected into the auditorium, he moves as in actual life and to do this he has to pretend to be the character he represents.

Acting on the Open Stage

"The open stage is wholly different having nothing in common with what is aimed at on the conventional stage. There is not a picture but changing pictures, for there is no frame to limit the perspective, which is continually moving, the movement being due to the stage being in depth. The actor is fully conscious of the audience, and plays to it directly, without neglecting his relation to the other actors concerned with the play's action. The audience is included within the scope of the playing, and there is no pretence that the actor is apart from it, though physically he is apart; the fourth wall is the rear wall of the auditorium. There is no attempt by the actors or in the staging to create illusion. What the actors are required to do is by the convention of their speech, gestures and movements to get the audience to accept them for what they say they are, to accept the situation presented, and the setting for what it is declared to be, and the play's action for what it is.

"The actor is required to look at as well as speak to the audience without stepping out of the action of the play. The idea that at certain moments the actor steps out of the situation and addresses himself to the audience afterwards moving back into the situation is wholly mistaken. There is no such break, the acting is continuous, the convention is never broken, and the situation is maintained until it changes into the one succeeding it. The speech and movements of the actor are subject to the action of the play, to nothing else whatever; but the play being addressed to the audience, speech and movements throughout are related to the audience.

"The object of production on the open stage is to set the actors in right perspective in relation to the centre of interest, and to control the tone and rhythm

of the action. The actors come on and move as required by the action and always in relation to the audience. Entrances and exits are therefore not naturalistic but formal as the situation requires. As the centre of interest is constantly changing the perspective shifts continually and there is thus great variety of movement governed, however, not by naturalistic considerations but by the convention established.

"Much more is demanded of the actor than on the picture frame stage because he is without the support of the setting and the atmosphere of illusion. He has to make his speech, gestures and movement significant in the play's action, which is the governing element. The actor is master of the stage subject to the play, and neither producer nor scene designer can usurp his position without distorting the play.

Speaking the Soliloquies

"An example of the difference between open stage and picture frame stage acting is in Shakespeare's soliloquies. These often present great difficulties to actors. They wish to avoid rhetorical displays, and in the attempt to be natural and in the picture they utter the speeches under their breath, as though they wish the audience to suppose it should not hear them. They are like people who walk along the street muttering to themselves. These soliloquies, however, are not the character speaking to himself. They are intended to be said openly, clearly and unmistakably to the audience. Neither Hamlet's, nor Iago's, nor Macbeth's or any other soliloquies can properly be said except as explicit openings of the character's mind to the audience. Said in any other way, and as though the actor were not conscious that the spectator had heard him, justice cannot be done to them.

The Function of the Protagonist

"I come now to what I regard as the essential feature of open stage production, which is the position of the protagonist or leading character. The action of the drama is his and the open stage exists to allow him to present it. That is the *raison d'être* of the stage: to enable the protagonist to function. Nothing is more marked on the modern stage than the neglect of the function of the leading character. The attention paid to ensemble playing has reduced the leading character's importance to such an extent that the special function that he (or she) has to fulfill is practically ignored. With the passing of the actor manager, who always played what he considered to be the leading part, there is considered to be merit in not emphasising the significance of one character above the rest. Yet the nature of drama requires that it should be done. The actor managers were essentially right, but wrong, of course, in subordinating the other characters to the one played by themselves as though secondary characters were there only for dressing the stage, or, at most, for enabling the leading actor to make his points. Every secondary character is essential to the action. But the direction and point of the action concerns the leading character; how the action as it concerns him is brought to a conclusion being the theme of the play.

"On the picture frame stage the leading character cannot function, and his attempts to do so (as on with the actor manager's picture frame stage) invariably do injustice to the other players and to the play. On the open stage there is no such difficulty, for not only can the leading character take his rightful place but the other characters come fully into their own.

"When it is said that the great merit of the open stage is intimacy between actors and audience, it is necessary to ask, Intimacy for what? I suggest that the answer is to enable the protagonist to present the dramatic action so that the audience may participate in it. It is no mere physical intimacy, and the bringing on of players through the auditorium does not facilitate it: there is no need to use that device unless it is difficult to get the players on to the stage by other means, and I think it should be avoided as much as possible.

Our Obsession with Naturalism

"It is important to realise that the dramatic action is not an actual experience in real life but a dramatic or poetic image. What the audience is invited to partici-

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pate in is not the experience but its imitation or image. With our obsession with naturalism on the stage this idea is not easy to grasp, but it is of first importance. The stage does not exist to offer an illusion of an actual event but to present an image or imaginative re-creation. That is why drama belongs to the category of poetry. What is done on the stage appeals to our emotions but especially to thought in emotion. Just as the actor does not suppose he is the character and that what he does on the stage physically occurs, so the audience is not invited to surrender to an actual experience. The actor playing Duncan has not been murdered when the actor playing Macbeth comes on with bloody hands, and the audience is not intended to suppose anything of the kind.

"However the nature of drama and the art of acting and its acceptance by audiences are matters into which I do not propose to enter at this moment. These notes must end here. I have done no more than touch upon a subject that involves the entire technique and aim of drama and acting. That indeed is what discussion upon the use of the stage does always."

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John B. Shackford, Bibliographer

ALL NOT WELL IN ALL'S WELL

The thesis of CLIFFORD LEECH of the University of Durham is that in *All's Well That Ends Well* "at different moments . . . attitudes are set up strongly at odds with one another," which produce "contradictory impressions of the characters" that fail to communicate the "sense of fusion"; and that "one of these fixities and definites . . . is . . . the element of ambition . . . entwined with Helena's love for Bertram." These elements are (1) folk-tale romance reinforced with "a Christian colouring"; (2) juxtaposition of the "rebuking" old and the corrupted young, with neither as a critical center but both in satirical relationship to one another; and finally (3) the genuine love of Helena for Bertram infused with the contradictory element of ambition as the irrational ground of the passion, manifested in Helena's skill in deception—a skill that relates her, implicitly and explicitly to Helen and Cressida in *Troilus and Cressida*. Professor Leech illustrates this deception in Helena's ambiguous motives for going to Paris to cure the King, and in her use of the bed-trick. There is thus a typically Elizabethan quality of ambivalence in the fact that Helena's love "is not presented in an altogether sympathetic way," but as at once "the fine feeling of courtly lovers and the sickness that needed cure." It is Professor Leech's contention that, being sick and "determined on her cure," Helena's ambition is "the force that turns Helena from a passive love-sickness to active planning"—"Th' ambition in my love" being expressed in words that remind us of Edmund, in finding the remedy in herself rather than in heaven—and informs "her elaborate planning of the final victory" with "something 'intolerable and insolent.'" He concludes that the elements are not fused in the total effect, and hence "the play as we have it is blurred,"—a fact that presents the critic with "the problem of the dramatist's failure in imagination." ["The Theme of Ambition in 'All's Well That Ends Well,'" *English Literary History*, XXI:1 (March 1954), 17-29.]

HAMLET'S INACTION

KARL POLANYI, while serving in World War I, read and re-read *Hamlet*. In the cold and in the hopelessness of his situation, he felt that he possessed Hamlet's secret. When his horse stumbled and fell, Polanyi was "too apathetic" to get out of the saddle, and it was only by chance that he was not crushed. Since then he has read A. C. Bradley, and he feels that Bradley has just missed the solution of *Hamlet*. Hamlet's melancholy, says Bradley, prevents him from carrying out the one action on which his feeling has centered. Polanyi agrees with this but thinks it is only part of the solution. Bradley is wrong, he says, when he declares that during the "To be or not to be" soliloquy Hamlet has forgotten the duty laid on him. The soliloquy is, indeed, "the very heart of the play." Hamlet's melancholy makes him unwilling to decide whether to live or die—and if he kills Claudius he will have to live, become king himself, perhaps marry Ophelia. It is this unwillingness to make the decision to live that makes it impossible for him to carry out his father's order, though he is able to act when the order is not involved, or when, as at the moving of the arras in his mother's chamber, he has no time to think and can deny in the act "any real purpose." At the end "the certainty of his own death releases him to do his duty." The popularity of *Hamlet* is explained by the universality of this situation. "We all live, insofar as we refuse to die." But we "hesitate to commit ourselves to live." [*Hamlet*," *The Yale Review*, XLIII:3 (Spring 1954), 336-350.]

TRAGEDY OR DEBATE

D. J. ENRIGHT does not feel that Coriolanus enlists our sympathy as do the heroes of Shakespeare's greatest tragedies. Though the other characters in the play tell us a great deal about Coriolanus—"he must be the most talked-about character in Shakespeare"—we are left detached observers of him at the end. In fact, the play is in many ways an intellectual debate. Coriolanus has faults surprisingly like those of the common people he disdains. Both he and they are changeable and lack maturity. The theme of the play, growing out of a kind of debate between the two forces, is "sustained in an admirably workmanlike fashion . . . yet the tension remains noticeably lower than in *Othello* or *Macbeth*." ["*Coriolanus: Tragedy or Debate?*," *Essays in Criticism*, IV:1 (January 1954), 1-19.]

NOTEWORTHY MISCELLANY

TERENCE SPENCER of London contributes three notes to MLR, the first of which answers the question of why, in the couplet "Where is *Demetrius*? oh how fit a word/ Is that vile name, to perish on my sword!" (MND, II. 2.106-7), the name *Demetrius* should be so fittingly vile—why that name should so fittingly describe "a false treachour in love." He finds evidence in North's translation of Plutarch (The Folios of 1579 or 1595) in the parallel drawn between Marcus Antonius and Demetrius Poliochreates, and especially in the comparison between them immediately following the life of Anthony. For in this comparison, though both were "given over to women & wine," Demetrius becomes a synonym for a lasciviousness springing from concupiscence that does "hurte unto all others," whereas Anthony's lasciviousness springs from incontinence and does "no hurte but to himselfe."

The second note argues for the reasonable possibility that the "old Iohn Naps of Greece," listed as among Christopher Sly's cronies in *The Taming of the Shrew*, was an English corruption of a real Greek name, pointing out that (1) some of the "Greek mercenary soldiers, called 'estradiots'" used widely as mercenaries throughout sixteenth century Europe were in England in the middle of the 16th century; (2) it is reasonable to assume that most of these would have remained in England; (3) such a Greek name as Yaunópoulos or Papoyaunópoulos would be truncated to a "monosyllabic equivalent" [John Naps] in "an English village-tavern"; and (4) it is therefore unwarranted to assume corruption of the text at this point on merely speculative grounds.

The third note argues that the "Ponticke Sea" lines in *Othello* (III. 3.453-6) are not so much evidence of reflection of knowledge taken from classical sources as "one of those cunning pieces of local colour" reflecting the saturation of the common mind of the age with the facts of geographical exploration. ["Three Shakespearean Notes," *The Modern Language Review*, XLIX:1 (January 1954), 46-51.]

WHOSE "MUSE OF FIRE"?

WARREN D. SMITH of the University of Rhode Island argues convincingly that the choruses of "Henry V" were not written by Shakespeare for the play as it was first produced. The fact that the choruses did not appear in the quarto of 1600 is usually thought to indicate that the quarto represented an abridgment intended for the provinces. It seems more likely, however, that the choruses were written later—at some time between 1600 and the death of Elizabeth in 1603 for a court production of the play and that Shakespeare may not have written them. Professor Smith finds a great deal of evidence that "the general of our gracious Empress," mentioned in Chorus V as being in Ireland, is Lord Mountjoy, not Essex; and Mountjoy was in Ireland from 1600 to 1603. The language of the choruses indicate that they were written for a court performance. They apologize, as Shakespeare did not elsewhere apologize, for the limitations of the stage; they call the stage a "scaffold," a word which probably refers to a temporary stage; they speak of the audience as "gentles" (ladies and gentlemen) who "sit"; the performance is said to be in the "cockpit" a name applied to a small theater of the Queen's in Whitehall, which, being octagonal could be called a "wooden O" as well as the Globe or the Curtain. The obsequiousness of the choruses is explained in part by their being written for the court, but this attitude is not paralleled elsewhere in Shakespeare's plays and there are other reasons for suspecting that he did not write them. They repeat (unnecessarily and sometimes awkwardly) what was already in the play, and at times they contradict it—as when they state that *all* the English fighting men have gone to France, while the play itself makes it clear that only one-fourth of them have done so. Finally, the language of the choruses is sufficiently different from that of "Henry V" and of Shakespeare's other dramas to raise serious doubts that Shakespeare wrote them. ["The 'Henry V' Choruses in the First Folio," *The Journal of English and German Philology*, LIII:1 (Jan. 1954), 38-57.]

STOLL ON THE NEW CRITICISM

ELMER EDGAR STOLL of the University of Minnesota has returned to his attack on the New Critics and their insistence that we can find in Melville, Coleridge, Shakespeare, and others, symbols and "meanings" which the writers never consciously or unconsciously intended. "The difference between the old critics and the New," he says, "is: the former insist on the authority of the creator, the latter on that of the critic; the former on the works not 'belonging to the public,' the latter, really on its belonging to anyone clever and reckless enough to appropriate it." He therefore approves of the fundamental critical approach of Plato, Aristotle, Dryden, Pope, Goethe, Carlyle, Poe, Wordsworth, Saintsbury, Quiller-Couch, Elton, Valery, Day Lewis, and Sir Desmond MacCarthy, but not that of Wimsatt, Beardsley, Wilson Knight, Dobrée, Trilling, Ernest Jones, and others like them. Professor Stoll is especially out of patience with Freudian interpretations of *Hamlet*, *King Lear*, and *Othello*. Shakespeare and Melville used symbols, he observes, but they were consistent and stood for "only one Referent." "The critic," he declares, "should act as a humble mediator and interpreter, not merely look in his own heart and write, like the poet, but in both the poet's and the reader's, thereby, except in response to the poet and in appeal to the reader, effacing himself. So with the other arts." ["Intentions and Instinct," *Modern Language Quarterly*, XIV:4 (December 1953), 375-412.]

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